

dolce cantando
arco

J. 3380 H.

à Monsieur Vincent d'Indy.

TRIO.

1^{ère} Partie.

Introduction, Allegro et Andante.

L. Boëllmann, Op. 19.

Moderato. *Allto*

Violon. *p*

Violoncelle. *p*

PIANO. *Moderato.* *f* *Allto*

poco rit. *pp* *Moderato.* *pp*

poco rit. m.d.

Paris, J. Hamelle, Editeur, 22 Boulevard Malesherbes.

J. 3380 H.

Allegretto.

Allegretto.

dimin. *mf* *p* *arco* *dolce* *pizz.* *dim.* *pp* *dolciss.* *pp*

I

Allegro. *mf* *p* *arco* *cantando* *legato* *cantando* *p*

I

Musical score for page 6, measures 1-16. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#). The tempo is marked *Andante*. The score includes various dynamics such as *f* (forte), *p* (piano), and *dim.* (diminuendo). There are also markings for *pizz.* (pizzicato) and *arco* (arco). The score is divided into sections by repeat signs and includes a section marked *A*.

Musical score for page 15, measures 1-16. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#). The tempo is marked *Andante*. The score includes various dynamics such as *f* (forte), *p* (piano), and *dim.* (diminuendo). There are also markings for *rubato* and *dim.*. The score is divided into sections by repeat signs and includes a section marked *A*.

Musical score for page 14, measures 1-12. The score is written for a piano and features a complex melodic line in the right hand with many slurs and fingerings (1, 2, 3, 8). The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *p*.

Musical score for page 7, measures 1-12. The score continues the piece with similar piano accompaniment. It includes dynamic markings such as *p*, *mf*, *dim.*, and *legato*. The notation includes various musical symbols like slurs, ties, and accidentals.

mf

cresc.

cresc.

cresc.

appassionato

cresc.

m.g.

dim.

p dolce

p

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F

dolce

piu dolce

p

f

f

p

f

G

G

p

mf

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pp mf p

pp mf mf

pp mf p

mf p

m.d. m.f. D

mf mf

2.

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p dolce

pp leggiero

sf sf

cresc. mf

tr. tr.

cresc. mf

f

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2^{ème} Partie.

Scherzo et Finale (Allegro vivo.)

Allegro (♩ = 132.)

Allegro (♩ = 132.)

pp

mf

poco a poco cresc.

poco a poco cresc.

cres - - - *cen* - - - *do*

L

mf

mf

L

sf

p

sf

dim.

rubato

dim.

p

pp

mf

pizz.

p sosten.

pp

Musical score for page 20, measures 1-16. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes pizzicato and arco sections, with dynamic markings like *ppp*, *pp*, and *mf cantando*. The vocal line has lyrics in Italian.

Musical score for page 33, measures 17-32. The score is in G major and 2/4 time. It continues the vocal and piano parts from page 20. The piano part includes crescendos, decrescendos, and a section marked *8va bassa* (8th octave bass). The vocal line has lyrics in Italian.

senza rigore
pp
appassionato
cresc.
mf espressivo
dolce cantando
p
cresc.
molto sostenuto

p
arco
f
sf
f
Red.
** Red. **
pizz.
sempre f
p
f

Musical score for page 22, measures 1-16. The score is in G major and 2/4 time. It features a vocal line (N) and a piano accompaniment. Dynamics include *f*, *p*, *pp*, and *mf*. The piano part includes arpeggiated figures and sustained chords.

Musical score for page 31, measures 1-16. The score is in B-flat major and 2/4 time. It features a vocal line (T) and a piano accompaniment. Dynamics include *f*, *dim.*, *p*, and *pp*. The piano part includes arpeggiated figures and sustained chords.

Musical score for page 30, measures 1-12. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. Dynamics include *sf*, *p*, and *cresc.* There are also slurs and accents throughout the piece.

Musical score for page 23, measures 13-24. The score is in 2/4 time with a key signature of one sharp. It features a vocal line and a piano accompaniment. Dynamics include *mf*, *cresc.*, and *appassionato*. There are also slurs and accents throughout the piece.

espress.

calmato

p

espress.

legato

sonore

più dolce

Musical score for page 28, featuring piano and violin parts. The score includes various dynamics such as *p*, *f*, *dim.*, *meno f*, *pp*, and *ppol.*. It also includes articulations like *R* (ritardando) and *pol.* (pizzicato). The piano part features complex rhythmic patterns and slurs, while the violin part has melodic lines with slurs and dynamic markings.

Musical score for page 25, featuring piano and violin parts. The score includes various dynamics such as *pp*, *pizz.*, *arco*, *ppp*, *mol.*, *ppol.*, *ppp*, *ppp*, *Lento.*, *Più lento.*, *dolce espress.*, and *ppp*. It also includes articulations like *pizz.* and *arco*. The piano part features complex rhythmic patterns and slurs, while the violin part has melodic lines with slurs and dynamic markings.

Andante molto.

dolce espr.
Andante molto.
p sostenuto
appassionato
cresc.
dolciss.
pp
cresc.
cresc.
poco rit.
f
dim.
pp
smorz.
a tempo
dolce
poco rit.
dim.
pp
a tempo

dolce
pp
P
sostenuto
f
sf
dolce
P
f
cresc.
p
cresc.
f
f
f

Musical score for page 50, featuring piano and violin parts in G minor. The score consists of six systems of staves. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature has two flats (B-flat and E-flat). The tempo is marked with a quarter note. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *pp* (pianissimo).

Musical score for page 35, featuring piano and violin parts in G minor. The score consists of six systems of staves. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature has two flats (B-flat and E-flat). The tempo is marked with a quarter note. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte), *pp* (pianissimo), *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo), and *non legato*.

dim. dim. dim. dim. dim. dim.

p p p p p p

pizz. pizz.

8

pp

cantabile

p

Red. * Red. *

sempre ff sempre f

8

pizz.

p

arco

mf cresc.

cresc.

f

p

D

m.g.

cresc.

Ped.

* Ped.

m.g.

f

m.g.

8

* Ped.

arco

pp

Ped.

pp

cantabile

pp

espress.

poco cresc.
poco cresc.
mf
mp
dim.
p
sf
dolce cantabile
marcato
legato
p

dim.
p
p
pp
cantando
mf

Musical score for page 46, measures 1-16. The score is written for a piano with two staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked *mf* (mezzo-forte) in measures 1-4 and 10-12, and *pp* (pianissimo) in measures 5-9 and 13-16. The music features a continuous melody in the right hand and a supporting bass line in the left hand. A dynamic marking *pp* is also present in measure 10. A fingering instruction *(b) (h)* is shown in measure 14.

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Musical score for page 39, measures 1-16. The score is written for a piano with two staves (treble and bass clef). The key signature is one sharp (F-sharp). The tempo is marked *dolce* (dolce) in measures 1-4, *pp* (pianissimo) in measures 5-8, *legato* in measures 9-12, *espress.* (espressivo) in measures 13-14, and *sostenuto* in measures 15-16. The music features a continuous melody in the right hand and a supporting bass line in the left hand. A dynamic marking *pp* is also present in measure 5. A fingering instruction *poco cresc.* is shown in measure 15.

J. 3380 H.

dim.

pizz.

arco

pp

p

pizz.

arco

non legato

cre

scen

do

do

dim.

cantabile

legato

B

B

Violin part dynamics: *sf p*, *p*, *f*, *pp*, *arco*, *f*.

Piano part dynamics: *pizz.*, *p*, *f*, *pp*.

Other markings: *leggiere*, *arco*, *pizz.*.

Violin part dynamics: *f*, *dim.*, *p*, *pp*.

Piano part dynamics: *f*, *dim.*, *p*, *pp*.

Other markings: *pizz.*, *arco*, *pizz.*.

arco. pizz. arco dolce legato

pp pp

sempre pp

poco a poco dimin. pizz. pizz. dolceiss. Suivez.

Ad.

Allegro vivo. arco. ff pizz.

Allegro vivo. ff

Ad.

avec vigueur ff arco

8

ff

p

p

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The musical score is presented in four systems, each with two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melody in the treble staff with a dynamic marking of *mf*. The second system features a more complex texture with multiple voices. The third system includes a *dim.* (diminuendo) marking. The fourth system concludes with a *pp* (pianissimo) marking. The score is identified by the number J. 3380 B at the bottom right.

J. 3380 B

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth notes. The third staff has a piano accompaniment with eighth notes and a triplet. The fourth staff has a piano accompaniment with eighth notes and a triplet. Dynamics include *mf* and *sf p*. There is a *Red.* marking below the fourth staff.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for piano accompaniment. The key signature has two flats. The first staff has a melodic line with eighth notes. The second staff has a bass line with eighth notes. The third staff has a piano accompaniment with eighth notes and a triplet. The fourth staff has a piano accompaniment with eighth notes and a triplet. Dynamics include *mf*. There is a *Red.* marking below the fourth staff.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for piano accompaniment. The key signature has two flats. The first staff has a melodic line with eighth notes. The second staff has a bass line with eighth notes. The third staff has a piano accompaniment with eighth notes and a triplet. The fourth staff has a piano accompaniment with eighth notes and a triplet. Dynamics include *Red.*. There is a *Red.* marking below the fourth staff.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for piano accompaniment. The key signature has two flats. The first staff has a melodic line with eighth notes. The second staff has a bass line with eighth notes. The third staff has a piano accompaniment with eighth notes and a triplet. The fourth staff has a piano accompaniment with eighth notes and a triplet. Dynamics include *dim.* and *p*. There is a *Red.* marking below the fourth staff.

Musical score for page 64. The score consists of two systems of piano and vocal staves. The key signature is one sharp (F#). The first system includes markings for *cresc.* and *sostenuto*. The second system includes markings for *f*, *tr.*, *f*, *più f*, and *ff*. The piano part features complex chordal textures and arpeggiated figures, while the vocal part has long, flowing lines with some trills.

Musical score for page 53. The score consists of two systems of piano and vocal staves. The key signature is one flat (Bb). The first system includes markings for *mf*, *pp*, and *I*. The second system includes markings for *mf*, *dim.*, *sf p*, *marcato*, *p*, and *dim.*. The piano part features complex chordal textures and arpeggiated figures, while the vocal part has long, flowing lines with some trills.

K pizz.
 arco pp
 K dolce
 legato
 cantabile
 p
 cresc.
 L
 cresc.
 L
 cresc.
 f

8
 mf
 5
 dim.
 8
 p
 dim.
 p
 dim.
 poco a poco cresc.
 marcato
 poco sf
 cresc.

Musical score for page 62, featuring vocal and piano parts in G major. The score is organized into three systems, each with a vocal line and a piano accompaniment. The vocal line begins with the instruction *p cantabile*. The piano accompaniment includes various dynamics such as *p*, *mf*, and *pp*. The key signature is one sharp (F#), and the time signature is 4/4.

Musical score for page 55, featuring vocal and piano parts in B-flat major. The score is organized into three systems, each with a vocal line and a piano accompaniment. The vocal line includes the instruction *p cantabile*. The piano accompaniment includes various dynamics such as *p*, *mf*, *pp*, *sf*, and *m.d.*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Musical score for page 56, measures 1-16. The score is in 2/4 time with a key signature of two flats. It features a piano and a violin. The piano part includes pizzicato and arco sections with various dynamics like *mf*, *p*, *sf*, and *poco sf*. The violin part has a melodic line with slurs and accents.

Musical score for page 61, measures 1-16. The score is in 2/4 time with a key signature of two flats. It features a piano and a violin. The piano part includes pizzicato and arco sections with various dynamics like *mf*, *p*, *sf*, and *poco sf*. The violin part has a melodic line with slurs and accents.

Musical score for page 60, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics and articulations. The piano part consists of two systems, each with a treble and bass staff. The violin part consists of two systems, each with a single staff. The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). It also includes articulations such as *arco* (arco) and *pizz.* (pizzicato). The score is marked with a key signature of one flat and a common time signature.

Musical score for page 57, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics and articulations. The piano part consists of two systems, each with a treble and bass staff. The violin part consists of two systems, each with a single staff. The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). It also includes articulations such as *arco* (arco) and *pizz.* (pizzicato). The score is marked with a key signature of one flat and a common time signature.

meno f.

f.

dolcissimo

Mouvement de l'Andante.

dolcissimo

dolcissimo

Mouvement de l'Andante.

pp

pp

pp

pp

Mouvement du Finale. (Allegro vivo.)

poco ad libitum

p

Mouvement du Finale. (Allegro vivo.)

pp

p

p

p

p

p

f

p

f

p

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TRIO.

1^{re} Partie.

Introduction, Allegro et Andante.

L. Boëllmann, Op. 19.

Moderato.
Piano

Violon.

Allegretto.
p

Moderato.
pp

Allegretto.
p

augmentez et pressez peu à peu pizz. arco

pizz. f

Allegro.
Piano.

arco mf

Cello

Violon.

Cantando

f

dim.

sf

A

p

mf

p

mf

3

B

Cello.

mf

cresc.

passionato

dim.

dolce

C

f

p

f

p

pp

mf

Violon.

3

3

3

3

6

8

mf

p

1

1

5

Cantabile

mf

p

pp

p

f

pp

8

mf

8

dim.

p

8

R

poco a poco cresc.

f sostenuto

più f

1

1

ff

Violon.

Mouvement de l'Andante.

dolcissimo

pp

Allegro vivo.

p *mf* *più f* *cresc.* *fp*

p *3* *3* *3* *p* *mf* *p* *3* *3* *3* *p*

Violon.

p *mf* *mf* *pp dolce* *trm* *trm* *cresc.* *f* *mf* *f* *ff* *passionato* *dimin.* *dolce* *più dolce* *f* *p* *f* *mf* *Cello* *mf* *p*

Violon.

Violon score for page 4, measures 1-12. The score is in G major and 4/4 time. It features a Violon part with various dynamics and articulations, and a Cello part starting in measure 5. The Violon part includes markings like *rubato*, *dimin.*, *p*, *f*, *dimin.*, *p*, *pp*, *dolciss.*, *cresc.*, *K cantando*, *sf*, *p*, *mf*, *L*, *mf*, *sf*, *dim.*, and *rubato*.

Violon.

Violon score for page 13, measures 1-12. The score is in B-flat major and 4/4 time. It features a Violon part with various dynamics and articulations, and a Cello part starting in measure 5. The Violon part includes markings like *f*, *M*, *p*, *pizz.*, *mf*, *p*, *f*, *sf*, *arco*, *p*, *mf*, *p*, *cresc.*, *mf*, *p*, *cresc.*, *mf*, *p*, *cresc.*, *sf*, *meno f*, and *sf*.

Violon.

Violon. score for page 12. The piece is in B-flat major and 3/4 time. It features a variety of musical textures and dynamics. The first system begins with a *mf* dynamic and includes triplets. The second system shows a *dim.* (diminuendo) and a *p* (piano) dynamic. The third system includes a *mf* dynamic and a *dim.* marking. The fourth system features a *mf* dynamic and a *dim.* marking. The fifth system includes a *mf* dynamic and a *dim.* marking. The sixth system features a *mf* dynamic and a *dim.* marking. The seventh system includes a *mf* dynamic and a *dim.* marking. The eighth system features a *mf* dynamic and a *dim.* marking. The ninth system includes a *mf* dynamic and a *dim.* marking. The tenth system features a *mf* dynamic and a *dim.* marking. The eleventh system includes a *mf* dynamic and a *dim.* marking. The twelfth system features a *mf* dynamic and a *dim.* marking. The thirteenth system includes a *mf* dynamic and a *dim.* marking. The fourteenth system features a *mf* dynamic and a *dim.* marking. The fifteenth system includes a *mf* dynamic and a *dim.* marking. The sixteenth system features a *mf* dynamic and a *dim.* marking. The seventeenth system includes a *mf* dynamic and a *dim.* marking. The eighteenth system features a *mf* dynamic and a *dim.* marking. The nineteenth system includes a *mf* dynamic and a *dim.* marking. The twentieth system features a *mf* dynamic and a *dim.* marking. The twenty-first system includes a *mf* dynamic and a *dim.* marking. The twenty-second system features a *mf* dynamic and a *dim.* marking. The twenty-third system includes a *mf* dynamic and a *dim.* marking. The twenty-fourth system features a *mf* dynamic and a *dim.* marking. The twenty-fifth system includes a *mf* dynamic and a *dim.* marking. The twenty-sixth system features a *mf* dynamic and a *dim.* marking. The twenty-seventh system includes a *mf* dynamic and a *dim.* marking. The twenty-eighth system features a *mf* dynamic and a *dim.* marking. The twenty-ninth system includes a *mf* dynamic and a *dim.* marking. The thirtieth system features a *mf* dynamic and a *dim.* marking. The thirty-first system includes a *mf* dynamic and a *dim.* marking. The thirty-second system features a *mf* dynamic and a *dim.* marking. The thirty-third system includes a *mf* dynamic and a *dim.* marking. The thirty-fourth system features a *mf* dynamic and a *dim.* marking. The thirty-fifth system includes a *mf* dynamic and a *dim.* marking. The thirty-sixth system features a *mf* dynamic and a *dim.* marking. The thirty-seventh system includes a *mf* dynamic and a *dim.* marking. The thirty-eighth system features a *mf* dynamic and a *dim.* marking. The thirty-ninth system includes a *mf* dynamic and a *dim.* marking. The fortieth system features a *mf* dynamic and a *dim.* marking. The forty-first system includes a *mf* dynamic and a *dim.* marking. The forty-second system features a *mf* dynamic and a *dim.* marking. The forty-third system includes a *mf* dynamic and a *dim.* marking. The forty-fourth system features a *mf* dynamic and a *dim.* marking. The forty-fifth system includes a *mf* dynamic and a *dim.* marking. The forty-sixth system features a *mf* dynamic and a *dim.* marking. The forty-seventh system includes a *mf* dynamic and a *dim.* marking. The forty-eighth system features a *mf* dynamic and a *dim.* marking. The forty-ninth system includes a *mf* dynamic and a *dim.* marking. The fiftieth system features a *mf* dynamic and a *dim.* marking. The fifty-first system includes a *mf* dynamic and a *dim.* marking. The fifty-second system features a *mf* dynamic and a *dim.* marking. The fifty-third system includes a *mf* dynamic and a *dim.* marking. The fifty-fourth system features a *mf* dynamic and a *dim.* marking. The fifty-fifth system includes a *mf* dynamic and a *dim.* marking. The fifty-sixth system features a *mf* dynamic and a *dim.* marking. The fifty-seventh system includes a *mf* dynamic and a *dim.* marking. The fifty-eighth system features a *mf* dynamic and a *dim.* marking. The fifty-ninth system includes a *mf* dynamic and a *dim.* marking. The sixtieth system features a *mf* dynamic and a *dim.* marking. The sixty-first system includes a *mf* dynamic and a *dim.* marking. The sixty-second system features a *mf* dynamic and a *dim.* marking. The sixty-third system includes a *mf* dynamic and a *dim.* marking. The sixty-fourth system features a *mf* dynamic and a *dim.* marking. The sixty-fifth system includes a *mf* dynamic and a *dim.* marking. The sixty-sixth system features a *mf* dynamic and a *dim.* marking. The sixty-seventh system includes a *mf* dynamic and a *dim.* marking. The sixty-eighth system features a *mf* dynamic and a *dim.* marking. The sixty-ninth system includes a *mf* dynamic and a *dim.* marking. The seventieth system features a *mf* dynamic and a *dim.* marking. The seventy-first system includes a *mf* dynamic and a *dim.* marking. The seventy-second system features a *mf* dynamic and a *dim.* marking. The seventy-third system includes a *mf* dynamic and a *dim.* marking. The seventy-fourth system features a *mf* dynamic and a *dim.* marking. The seventy-fifth system includes a *mf* dynamic and a *dim.* marking. The seventy-sixth system features a *mf* dynamic and a *dim.* marking. The seventy-seventh system includes a *mf* dynamic and a *dim.* marking. The seventy-eighth system features a *mf* dynamic and a *dim.* marking. The seventy-ninth system includes a *mf* dynamic and a *dim.* marking. The eightieth system features a *mf* dynamic and a *dim.* marking. The eighty-first system includes a *mf* dynamic and a *dim.* marking. The eighty-second system features a *mf* dynamic and a *dim.* marking. The eighty-third system includes a *mf* dynamic and a *dim.* marking. The eighty-fourth system features a *mf* dynamic and a *dim.* marking. The eighty-fifth system includes a *mf* dynamic and a *dim.* marking. The eighty-sixth system features a *mf* dynamic and a *dim.* marking. The eighty-seventh system includes a *mf* dynamic and a *dim.* marking. The eighty-eighth system features a *mf* dynamic and a *dim.* marking. The eighty-ninth system includes a *mf* dynamic and a *dim.* marking. The ninetieth system features a *mf* dynamic and a *dim.* marking. The ninety-first system includes a *mf* dynamic and a *dim.* marking. The ninety-second system features a *mf* dynamic and a *dim.* marking. The ninety-third system includes a *mf* dynamic and a *dim.* marking. The ninety-fourth system features a *mf* dynamic and a *dim.* marking. The ninety-fifth system includes a *mf* dynamic and a *dim.* marking. The ninety-sixth system features a *mf* dynamic and a *dim.* marking. The ninety-seventh system includes a *mf* dynamic and a *dim.* marking. The ninety-eighth system features a *mf* dynamic and a *dim.* marking. The ninety-ninth system includes a *mf* dynamic and a *dim.* marking. The hundredth system features a *mf* dynamic and a *dim.* marking.

Violon.

Violon. score for page 5. The piece is in B-flat major and 3/4 time. It features a variety of musical textures and dynamics. The first system begins with a *p* (piano) dynamic and includes a *pizz.* (pizzicato) marking. The second system includes a *pp* (pianissimo) dynamic and a *Marco* marking. The third system includes a *ppp* (pianississimo) dynamic and a *cantando* marking. The fourth system includes a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic. The fifth system includes a *f* (forte) dynamic and a *sf* (sforzando) marking. The sixth system includes a *sempre f* (sempre forte) marking and a *N* (ritardando) marking. The seventh system includes a *f* (forte) dynamic and a *p* (piano) dynamic. The eighth system includes a *pp* (pianissimo) dynamic and a *mf* (mezzo-forte) dynamic. The ninth system includes a *cresc.* (crescendo) marking and a *cresc.* (crescendo) marking. The tenth system includes a *passionato* marking. The eleventh system includes a *espress. calmato* marking and a *p* (piano) dynamic. The twelfth system includes a *Cello* marking.

Violon.

Violon. score for page 6. The score is written for a Violon (Viola) and includes various musical notations and dynamics. The key signature is one flat (B-flat). The tempo is marked "Andante molto." and the time signature is 3/8. The score includes several measures of music, with dynamics ranging from *ppp* to *ff*. The score is divided into sections by bar lines and includes markings for "pizz." (pizzicato), "arco" (arco), "sempre rallent." (sempre rallentando), "Piu lento." (Piu lento), "a tempo" (a tempo), "poco rit." (poco ritardando), "dim." (diminuendo), "smorz." (smorzando), "dolce" (dolce), "cresc." (crescendo), "cresciss." (crescissimamente), "cres" (crescendo), "cen" (crescendo), "do" (crescendo), "dim." (diminuendo), "R" (ritardando), "p dolce" (p dolce), and "dolciss." (dolcissimo). The score also includes markings for "Cello" and "Cello" (Cello).

Violon.

Violon. score for page 11. The score is written for a Violon (Viola) and includes various musical notations and dynamics. The key signature is one flat (B-flat). The tempo is marked "Andante molto." and the time signature is 3/8. The score includes several measures of music, with dynamics ranging from *pp* to *ff*. The score is divided into sections by bar lines and includes markings for "pizz." (pizzicato), "arco" (arco), "sempre rallent." (sempre rallentando), "Piu lento." (Piu lento), "a tempo" (a tempo), "poco rit." (poco ritardando), "dim." (diminuendo), "smorz." (smorzando), "dolce" (dolce), "cresc." (crescendo), "cresciss." (crescissimamente), "cres" (crescendo), "cen" (crescendo), "do" (crescendo), "dim." (diminuendo), "R" (ritardando), "p dolce" (p dolce), and "dolciss." (dolcissimo). The score also includes markings for "Cello" and "Cello" (Cello).

Violon.

Allegro vivo.

arco *ff* *vigueur* *avec* *ff*

p *sfp* *sfp* *f* *p* *leggiere* *pp*

f *dim.* *p* *B*

22 Cello

p

sonore

piu dolce

f *p*

cresc. *f* *p*

f *p* *f* *dim.* *p*

U *pp* *dolcissimo*

senza rigore *pp*

X *cresc.* *espress.* *mf*

f *poco rit dim* *pp* *smorz* *dolce*

pp

rall *1*

2^{ème} Partie.

Scherzo (Allegro) et Finale (Allegro vivo.)

Violon.

Allegro.

Cello.

1

poco a poco cresc.

mf

f

sf

pp

pizz.

arco

cresc.

f

dim.

dim.

p

dim.

3

pp

arco

pp

6

pp

poco cresc.

mf

pp

Violon.

sf

dolce cantabile

3

es pressivo

poco cresc.

dim.

pp

pizz.

arco

cresc.

f

dim.

dim.

pp

pizz.

arco

pizz.

m. g.

1

2

pp

pizz.

sempre pp

poco a poco dimin.

Suivez

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TRIO.

1ère Partie.

Introduction, Allegro et Andante.

L. Boëllmann, Op. 19.

Moderato. **Violoncelle.** **Allegretto.**

p. *1* *p*

pp

Moderato. **Allegretto.**

1 *p*

augmentez et pressez peu à peu *1* *pizz.* *arco* *f*

pizz. **Allegro.**

arco *mf* Cello.

cantando

pp

pizz. *f* *A*

Paris, J. Hamelle, Edit ar, 22 Boulevard Malesherbes.

J. 3380 H.

Violoncelle.

arco

p

p

mf

mf

p

mf

mf

cresc.

cresc.

appassionato

dim.

p

f

p

f

p

pp

mf

mf

p

Cello.

Violoncelle.

mf

dim.

p

pp

p cantabile

mf

pp

mf

R

marcato

poco sf

f

2

2

1

1

f

ff

Violoncelle.

Mouvement de l'Andante.

sf *meno f* *Violon.* *dolce* *p* *pp* *poco ad libit.* *p* *Allegro vivo.* *pizz.* *arco* *p* *mf* *p*

Violoncelle

sf *meno f* *Violon.* *dolce* *p* *pp* *poco ad libit.* *p* *Allegro vivo.* *pizz.* *arco* *p* *mf* *p*

Violoncelle.

mf

dim.

f

dimi - nu - en - do

pizz.

mf

I arco

dolce

pp dolciss.

cresc.

sf sonore

dim.

K

pizz.

p

arco

dolce cantando

L

mf

Violoncelle.

f

p

p

pizz.

mf

p

0

sf

arco

sf

P

mf

p

cresc.

f

cresc.

3

Violoncelle.

Violoncelle score for page 12, measures 1-12. The music is in 2/4 time, key of D major (two sharps). The score consists of 12 staves. Dynamics include *mf*, *fp*, *mf*, *dim.*, *p*, *pp*, *pizz.*, *arco*, *cresc.*, and *f*. There are triplets in measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. A key signature change to D major is indicated in measure 11.

Violoncelle.

Violoncelle score for page 5, measures 13-24. The music continues in 2/4 time, key of D major. The score consists of 12 staves. Dynamics include *p*, *dim.*, *mf*, *p*, *pizz.*, *Marco*, *pp*, *ppp*, *arco*, *p*, *f*, *mf*, *pizz.*, *arco*, *f*, *p*, *f*, *p*, *pp*, *mf cantando*, *pp*, *mf*, *cresc.*, *cresc.*, *cresc.*, and *p*. There are triplets in measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24.

Violoncelle.

Violon. Cello.

espress.

pp

pizz. poco a poco rallent.

arco dolce sempre rallent. ppp

Lento. Più lento. dolce espress. long.

Andante molto. dolce espress.

appassionato cresc.

cresc. ppdolciss.

poco rit. f dim. pp

a tempo dolce pp

f

Violoncelle.

cantando

mf

f p cresc.

f sempre ff

E pizz.

arco

f

G

fp mf

H 4

Violoncelle.

Allegro vivo.
pizz.

f

arco
ff

A pizz.
p

arco
f

3

pizz.

arco
f

dim.

B
p *cantabile*

mf *pp* *mf*

C
dim.

7

Violoncelle.

f *f*

dim. *p* *pp*

R

più dolce

f

p

f *p* *f* *p* *f*

dim. *p*

U
dolce cantando

passionato

X
cresc. *cresc.*

rit. *a tempo*
f *meno f* *pp* *smorz. sempre dolce*

pp *rall* *pp*

2^{ème} Partie.

Scherzo (Allegro) et Finale (Allegro vivo.)

Violoncelle.

Allegro.

Violoncelle part for Scherzo and Finale, page 8. The music is in 6/8 time and D major. It begins with a first ending marked '1' and 'mf'. The first section (Scherzo) features a melodic line with various dynamics including *mf*, *poco a poco cresc.*, *f*, *f pp*, *arco*, *pizz.*, *arco*, *cre*, *scen*, *do*, *f*, *dim.*, *pizz.*, *dim.*, *p*, *dim.*, and a triplet ending. The second section (Finale) begins with a tempo change to 'Piano' and a '6' measure rest. It includes dynamics like *arco pp*, *pp*, *poco cresc.*, and *mf*.

Violoncelle.

Violoncelle part for Scherzo and Finale, page 9. The music continues from page 8. It features a melodic line with dynamics including *pp*, *f*, *dolce cantab.*, *espressivo*, *poco cresc.*, *dim.*, *pp*, *pizz.*, *arco*, *pizz.*, *arco*, *cre*, *scen*, *do*, *f*, *dim.*, *dim.*, *pp*, *arco*, *pp*, *dolce*, *pp*, *pizz.*, *sempre pp poco a poco dim.*, and *suivez*. The piece concludes with a triplet ending.

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Piano Trio in G

Op.19

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Op.19

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